

Film Score Blogs [Blog # 54]
[Thursday, May 12, 2016 4 pm PDT]

My computer was a bit on the fritz since I think Monday late night or maybe Tuesday. I had Internet/email delays or blocks in delivery, downloading, etc. I have Norton Antivirus of course and it appears my computer was attacked by people in India specifically, attempting to get it or even take control. That happens from other countries as well, including Russia, Asian countries and even familiar places like Great Britain. In case my computer was compromised, I decided to play it safe and get a new credit card number, change passwords, etc. I can use another person's computer but that's a hassle. Anyway, it got resolved. I'm going to have a new computer built anyway since this one is at least three years old. Maybe when I get more money in (like Social Security! :) in July-August, I consider having one built from my reliable computer expert in town.

One thing I learned from reading about this things, and partly my experience from other hacking attempts, is that if you click on a site that you THINK is ok, but Norton Antivirus immediately comes up with an alarm message, then beware if suddenly another message pops up (not actually from Norton) that says your computer has been compromised. It'll state do not shut off your computer or else permanent damage will be done but to instead call this handy phone number (like from India, say!:). People in the know say that if you get suckered into calling that number, the person will claim they are out-sourced by Norton and other sites, and that they can fix your problem. They'll want you to type in a url like "I explore" or others so that the hackers can remotely take access of your computer. Usually it's a ploy so that they can say, "Well, we can fix your computer right now for \$499" or whatever. If you fall for it, then you're out of bucks PLUS they now have your credit card number. So watch out. There are a lot of people out there trying to hack you, try to siphon money from you, etc.

Trust nobody. But in case anything was planted in the computer, I'm making sure I do not ever use my credit card over the computer. If I cannot order anything over the hard line phone, then they're not getting business from me. I also went to my Control Panel and then Programs to make sure nothing new was planted like a password manger app or whatever. Just uninstall it.

But my files on simple computer work was fine, such as Word. So I spent the last two days writing a new paper for my FSR site: "Bill Wrobel's Herrmannesque Score for 20,000 Leagues Under the Sea." I just finished it and sent it off to my web gal. It'll probably be up later today or tomorrow. Instead of inserting jpegs of my music directly from my computer to the Word doc (takes up a lot of computer space) I simply inserted direct link urls from the postimage.org site. I noticed three days back or so that my huge three-part paper "Box 109 UCSB Herrmann Sketches" is getting more and more corrupted digitally. There are too many images within of big size, so I'll have the web gal delete the files and I may rework the documents. At least I'll delete many images and just insert my own orchestrated pages. I may also just insert the postimage direct links but that will take a bit more time. We'll see! meanwhile I'll do this new Blog #54 to be in the new update of my site.

OK. Now, what to talk about that is *actually* film music related? After all, it *is* a "film music" blog! :).....

Ah, yes. There is a new record label out there called "Stylotone." You can Google the link. They are directly associated with estates, especially the Bernard Herrmann Estate. Well, just some days ago they released a TWISTED NERVE yellow or black package (music of course by Herrmann). But instead of just offering the cd alone (or possibly digital streaming), you have to also buy the vinyl LP, a poster, and other items. The STANDARD practice is to offer just the cd but Stylotone has come up with a

new (and IMO flawed) business model that I totally object to. I noticed that many other people on forums complained about this.

Now: I am genuinely sure the Herrmann Estate itself *means well* but apparently the management people behind the record label (and their consultants) are executing it poorly, taking a chance with this unusual (and of course far more expensive) business model. This is definitely *not* a deal you can't refuse! :). If you have the money, and you really want the vinyl LP, and want the signed paper from the third wife of Herrmann, the poster (etc), then fine. But people like me on a fixed income wouldn't want it. People like me who do not have an LP player won't want the vinyl. Give the customer a choice of what **THEY** want, not want **YOU** (as the record producer) wants. I discussed this on Talking Herrmann and elsewhere.

To me it's a rather cynical "take it or leave" it business approach, so I'm leaving it. I say, "Make it easier for the potential customer, not harder."

Imagine going to a new restaurant (let's call it "Stylotone" for the purposes of this discussion) for lunch where you only want to order, say, a special pulled pork sandwich created by Chef Bernard that you heard from reviews that is the absolute best tasting sandwich in town. You can't get it exactly like that anywhere else in the world. So you go in and order it ala carte but the waiter and management's snooty reply is: "Well, you can't just order that special sandwich. You also have to buy at least a side salad, and also at least a cup of our special Poster soup (preferably a bowl), and you have to also buy our special Autograph drink. And then of course you have to buy our special dairy dessert we call "The Vinyl."

Customer: "But I only want that special sandwich. I don't have any appetite for the other items. And my diet can't take dairy products. Besides, I'm on a fixed budget and can't afford all that other stuff."

Management: "I'm sorry, sir. That's our policy. Take it or leave it."

Imagine your wife or girlfriend going to a shoe shop called, let's say, Stylotone Shoes and Accessories. She heard about these special great-looking and comfortable pumps that you can *only* get there. So she goes in and orders it. But the sales lady says, "Oh, you can't just buy those special shoes. You also have to buy a matching handball from us, and a necklace as well. That's our package deal!" Well, your wife or girlfriend is probably going to get angry, and retort: "That's no deal! Are you kidding me? You can have your shoes I liked. I'm never doing business with you! You lost a customer!"

I am hoping that present management there at Stylotone will get enough bad feedback and then change their tune sometime in the future. If management wants to remain obstinate and refuse to adjust to the market, then good luck! :). Probably the actual owner of the restaurant or women's store will pressure them to change, or else change the management.....

The way I feel now, I don't think I'm ever going to want to ever deal with this company, and give them my \$\$\$\$, even if they reluctantly change their mind. And since the Bernard Herrmann Society/Talking Herrmann now seems to be directly involved (at least as consultants), then I don't think I care to use that site anymore either. Too bad sites seem to be more about making money and wanting what they want rather than what the fans really want in good will & judgment. There's definite room to grow there in such sites. Sure the fan base is not stratospheric as Prince's (who passed away just recently), say, and it takes \$\$\$\$ to produce these items. But the primary motive is the LOVE of the music and

wanting to put it out there. It's certainly not the profit motive in most cases! :) It's a labor of love, and if you make just a tiny profit, then that's "an added thing." Everything I did over the last 35 years in my research was a labor of love that cost me a fair amount of my hard-earned money. Ideally what is needed or desired is a benefactor who will freely provide the money to do the special projects (no strings attached). There is still no Bill Gates out there to do that, so that's why I stated many times that if I won the Big Lotto, I would immediately fund film music projects such as recording or at least performing in concert the "hidden" wealth of Herrmann's music that would be World Premiere events. If they are film/tv works then the benefactor can pay off \$\$\$\$ the studios or estates want as a primary business bottom line in order to give permission to perform (unless they are occasionally generous such as doing charitable benefits).

Meanwhile, short of the \$\$\$\$ pipeline dream (rich benefactor or lotto), then at least we can provide an EDUCATIONAL format to potential interested parties who may want to know what's out there for them to perform besides the same old standard. I noticed that the bernardherrmann.com official estate website has been "under construction" for the last two and a half years. What's up with that? The official public internet face of the Estate is inactive?

Well, when finally constructed, the Estate management can at least provide a FULL LIST of what is under their control so that interested concert librarians can access what they may be able to perform in the future. Sure, they can e-mail privately but why not just put it out there easily for them to judge and choose for themselves? If they see, say, that the "Chamber Orchestra & Soprano" piece is available for concert, that it would even be a World Premiere concert performance, perhaps they would be really interested in doing something "new and different." If they saw a link to my Box 109 papers that there is a WEALTH of Herrmann

sketch material that is already orchestrated by me, ready to go (except for the Parts), then they might be really interested. But they have to be educated about the existence of such music first. If they see that there are "obscure" tv works by Herrmann that could potentially be tapped via an arrangement with CBS especially (Universal far less so), then they might be interested. And so on. Again I am not talking about a record producer but a concert or symphony orchestra anywhere in the world that might have the budget to do a World Premiere piece onstage.

Wish me luck in winning the Big Lotto soon! :)

Anyway, no more Talking Herrmann for me, despite me contributing to them since Day One in 1999. Besides, it's not necessary. There are other venues for expression. Also besides, I have been so busy with personal projects (including my ongoing project of writing a Herrmannesque score for *20,000 Leagues Under the Sea*, my on-going *Suspense Suite*, etc) that I grow tired of such sites anymore (and I'm sure they can get tired of me occasionally since I can be a hard critic! :). Been there, done that. I'm not going to argue anymore with such consultants or other people who support such a business model. They can do what they want but I won't do business with them in any way, shape or form. I even got rid of my Film Score Rundowns Farcebook site a month ago because I was getting too busy. And I get annoyed with Farcebook in general, dealing with people's agenda, and so forth. I like Twitter more. And of course I still have the original Film Score Rundowns site that I have control over. I certainly would never want to have a feedback-forum section attached to it! :)....

Monday, March 7, 2016 8:43 am

The Film Music Society today on the public Facebook site announced today that for a tribute to one of their key board member (going back also to its former incarnation, SPFM) who passed away very recently that "Donations will be earmarked to fund the restoration and publication of a recently discovered, unreleased biographical manuscript about ...film composer Bernard Herrmann."

?????? Curious. Who is the author of this mystery bio? When was it written? Is it complete or unfinished? Is it being held exclusively in the Film Music Society, and can a serious long-term researcher such as myself read it at their headquarters (after all, the Film Music Society is an educational arts charity registered with the State of California)??

I asked these questions to them but so far they are not going to give details yet. I replied that it would be good for potential donors to eventually know the details so as to be better informed. I tried to Google search this mystery bio but with no luck. Meanwhile, here is a fairly recent dissertation on VERTIGO you can freely read online:

<http://scholar.sun.ac.za/handle/10019.1/86555>

And there are the Martin Silver Papers at UCSB. He was originally in charge of the Bernard Herrmann papers there; in fact, he was instrumental in convincing Herrmann to bequeath his scores there. Martin passed away some years ago. When next I visit UCSB I'll make sure to have those five boxes pulled. I'm curious....

<http://catalog.library.ucla.edu/vwebv/holdingsInfo...>

<https://www.youtube.com/watch?v=3D5Up1aYJJs>

<https://www.youtube.com/watch?v=3D5Up1aYJJs>

Strauss' score for Death & Transfiguration is quite admirable. The beginning five minutes show a great deal of subtle orchestration to great musical effect. But the section that really caught my ear is purely associative. Go to 18:54 thru 19:03 of the video. Does it remind you of anything? I'll explain later....

<https://musopen.org/.../richa.../tod-und-verklaumlrung-op24/> ...You can download the full score here....

As given earlier, there are a lot of subtle and lean orchestration that makes for interesting music here. Go to the 2:13 point (page 6 of the written score)...The "B" bar there with the trombones entering shows the Ab minor (Ab/Cb/Eb) chord.

Go to 5:54 for page 18. I've heard even Herrmann using very similar urgency effects in various of his scores, including BLUE DENIM....

Go to 18:18 for this piu agitato section (page 71-72)...so like the Golden Age of film music...

OK. Let's return to page 79 at the 18:54 location of the video....Well, this short sequence sure reminds me of the "I Can Fly" music by John Williams in SUPERMAN.....much slower here of course.

<https://www.youtube.com/watch?v=wEZwq008iA0>

<https://www.youtube.com/watch?v=wEZwq008iA0>

I like the ending with the harp action starting at 10:08....Glazunov, The Seasons (Winter)... ending of Winter...Reminds me of something Herrmann could've composed for JTTCOTE...

<https://www.youtube.com/watch?v=1Q7HdTDcuTo>

<https://www.youtube.com/watch?v=1Q7HdTDcuTo>

Nice Prelude. Lalo, Ballet Suite Namouna.

[http://imslp.nl/.../IMSLP69505-PMLP39175-Lalo - Namouna...](http://imslp.nl/.../IMSLP69505-PMLP39175-Lalo_-_Namouna...)

You can see the full score here..

Page 2.... Scintillating action. Reminds me a bit of Goldenthal in a cue in SPHERE..

<https://www.youtube.com/watch?v=vw7YXNXaaYk>

<https://www.youtube.com/watch?v=vw7YXNXaaYk>

This is quite a powerful Symphonic Poem by Laidov from the Romantic era. The recording has a great deal of depth and vitality to it. The composer created an impressively striking medium of musical effects.

<https://musopen.org/.../a-fragment-from-apocalypse-op66/> You can download the written music here.... Go to 2:09 for these two following pages of striking music effects with the high measured trem of the strings, the celeste, etc..... Now skip to a terrific section of the piece starting at 5:07. Notice the prominent and effective deep use of the tuba, the shimmering strings, etc. I mean, one can really imagine this music being used in an outer space scene in STAR TREK..... Goldsmith wrote rather similar music like this for Star Trek and a few other projects.....

Feb 18, 2016:

<https://www.youtube.com/watch?v=dGjY7JrEcAM>

<https://www.youtube.com/watch?v=dGjY7JrEcAM>

You can hear Herrmann music in five spots:

-7:09 thru 8:25

-24:51 thru 25:19

-26:22 thru 27:28

-33:00 thru 34:00

-41:37 thru 41:52

GUNSMOKE, Season 11, Episode 30, "My Father, My Son."

<https://www.youtube.com/watch?v=TaM0RazeOlk>

<https://www.youtube.com/watch?v=TaM0RazeOlk>

Excellent episode from the first season the black & white hour episodes with a terrific ensemble cast.

You can hear Herrmann music at 5:50 thru 7:15 (I believe "Rain Clouds") and then 25:24 thru 26:53, then 28:26 thru 29:06, and then 44:32 thru 45:48.

Season 7, Episode 34, "The Boys"....

Feb 20, 2016:

Tweeting philosophically on music tonight....



FilmScoreRundowns

@filmscorerundown

FilmScoreRundowns

@filmscorerundown

Bill Wrobel's Film Score Rundowns

FACEBOOK: facebook.com/groups/1653818...

YOUTUBE: youtube.com/user/FilmScore...

📍 Southern California

🌐 filmscorerundowns.net

📅 Joined October 2012

📷 1,147 Photos and videos



TWEETS: 1,729

FOLLOWERS: 79

LIKES: 1

Tweets

Tweets & replies

PHOTOS & VIDEOS



FilmScoreRundowns @filmscorerundown · 25s

Music is almost like an entirely different field of reality (like dreams) yet the composer must manipulate physical tones & sounds to create!



FilmScoreRundowns @filmscorerundown · 5m

Film music stalwarts like Steiner & Herrmann responded to challenge of new projects with new music developments of great interest usually.



FilmScoreRundowns @filmscorerundown · 9m

The composer can use almost anything & everything in his or her art, simple or complex, translating inner experience as auditory patterns.



FilmScoreRundowns @filmscorerundown · 10m

Music creation (or any art) is a value fulfillment, and music uses the working materials of tones or auditory expression.





FilmScoreRundowns @filmscorerundow · 15m

Flesh it out first usually on paper as only a piano or synth or as a fully orchestrated symphonic score. Next stage is paper to performance.



FilmScoreRundowns @filmscorerundow · 19m

Music would have no particular experiential reality as long as it stayed simply in one's mind. To give it "reality" you have to "flesh" it out



FilmScoreRundowns @filmscorerundow · 22m

A composer objectifies the mental construction or music idea, materializing the potential in the fullest way possible under present training



FilmScoreRundowns @filmscorerundow · 24m

A composer's focus of identity is on music, translating emotion into creative auditory-art. The beneficiaries of such development are you!



TWEETS
1,729

FOLLOWERS
79

LIKES
1

development are you!



FilmScoreRundowns @film scorerundow · 31m

A great composer makes an important contribution to help make a better world. It is concentrated experience symbolically expressed as music.



Tweets

Tweets & replies

Photos & videos



FilmScoreRundowns @filmscorerundown · now

The better the training & the stronger the passion and inspiration and EXPECTATION, the more likely the idea reaches fullest potential.



FilmScoreRundowns @filmscorerundown · 2m

The objectified expression of the music idea is probable, clothed in many potential ways (solo to full orchestra) but REALIZABLE!



FilmScoreRundowns @filmscorerundown · 5m

Such music exists in the spacious present, and its first stage is the IDEA, mental construct or music form(melody, say). Then you materialize!



FilmScoreRundowns @filmscorerundown · 9m

The probable film score or symphony or song of 5 years hence does not exist "now" physically. While you can't perceive it, it still has form

TWEETS
1,737

FOLLOWERS
79

LIKES
1



FilmScoreRundowns @filmscorerundown · 13m

EXPECTATION (belief of what you see as true or "reality") is stronger than DESIRE
You can DESIRE success but EXPECT failure or mediocrity!



FilmScoreRundowns @filmscorerundown · 18m

The better the training & the stronger the passion and inspiration and EXPECTATION, the more likely the idea reaches fullest potential.



FilmScoreRundowns @filmscorerundown · 19m

The objectified expression of the music idea is probable, clothed in many potent ways (solo to full orchestra) but REALIZABLE!



FilmScoreRundowns @filmscorerundown · 23m

Such music exists in the spacious present, and its first stage is the IDEA, mental construct or music form (melody say). Then you materialize it.

TWEETS
1,738

FOLLOWERS
79

LIKES
1

Tweets

Tweets & replies

Photos & videos



FilmScoreRundowns @filmscorerundown · now

Besides bad habits like smoking, Herrmann perhaps was a reactor to environment (eg., TORN CURTAIN rejection by Hitch). House was crumbling...



FilmScoreRundowns @filmscorerundown · 6m

Some creators like Picasso can natively let their full energy out quickly as art with no or little impediments and lived long & prospered!



FilmScoreRundowns @filmscorerundown · 9m

These artists pretty much did their value fulfillments in this plane or incarnation, and an inner decision was made to move on....



FilmScoreRundowns @filmscorerundown · 10m

INTENSE musical focus cannot be sustained indefinitely, however. Many artists are in their full glory, so to speak, early in life, then die!



TWEETS
1,740

FOLLOWERS
79

LIKES
1



FilmScoreRundowns @filmscorerundow · 6m

Herrmann's best years late Forties to mid Sixties, basically in Hollywood. Subconscious ties to England but moving there was beginning of end



FilmScoreRundowns @filmscorerundow · 9m

Besides bad habits like smoking, Herrmann perhaps was a reactor to environment (eg., TORN CURTAIN rejection by Hitch). House was crumbling...



FilmScoreRundowns @filmscorerundow · 15m

Some creators like Picasso can natively let their full energy out quickly as art with no or little impediments and lived long & prospered!



FilmScoreRundowns @filmscorerundow · 18m

These artists pretty much did their value fulfillments in this plane or incarnation, and an inner decision was made to move on....

TWEETS
1,743

FOLLOWERS
79

LIKES
1

Tweets

Tweets & replies

Photos & videos



FilmScoreRundowns @filmscorerundown · 3s

Best to be JOYFUL and adapt to "challenges" for greater development--not seen as "problems" that will affect you physically as bad illness.



FilmScoreRundowns @filmscorerundown · 3m

H.'s ideal flow of action was stopped or impeded circumstantially, and creative pathways were limited (opened temporarily by Truffaut).



FilmScoreRundowns @filmscorerundown · 6m

The Inner Self of the composer/artist may want to keep on going but the personality stubborn in their ways(bad habits,overly-reacting,etc).



FilmScoreRundowns @filmscorerundown · 11m

Integrity or foundation was undermined by mid to late Sixties for Herrmann. Studio system gone, rejection by Hitch, lesser projects, etc...



TWEETS
1,747

FOLLOWERS
79

LIKES
1

Tweets

Tweets & replies

Photos & videos



FilmScoreRundowns @filmscorerundow · now

So I guess to artists & others: Do your best, don't be self-destructive, be adaptive, & enjoy the journey to greater development & experience



FilmScoreRundowns @filmscorerundow · 4m

Idea is to create positively or constructively as fully as you can, free of negative or inhibiting dynamics that indicate conflicts within.



FilmScoreRundowns @filmscorerundow · 6m

Being a creator of art is terrific, but even greater is being a creator of a happy life! :)..You are a mini-god, creating what you believe!



FilmScoreRundowns @filmscorerundow · 10m

There are & were great artists who were "out of touch" with their true self or inner dynamics. The goal is to understand yourself & be happy!

Feb 21, 2016:

<https://www.youtube.com/watch?v=Lv1Fg1y0-mU>

<https://www.youtube.com/watch?v=Lv1Fg1y0-mU>

Nice atmospheric mood piece by NRK.

Rimsky-Korsakov, Night on Mount Triglav....

<https://musopen.org/.../nikolai.../night-on-mount-triglav/> you can download the written music here...

Doesn't the start of this piece remind you somewhat of the start of the original tv series STAR TREK....just before Shatner says, "Space....the final frontier..."????

<https://www.youtube.com/watch?v=pxHxV5do2WM> ...The opening of Mahler's 1st symph also reminds me of the opening of the original Star Trek Main Title composed by Alexander Courage. We have the sustained high strings in 4/4 time quietly playing the tied A whole notes for several bars in the Mahler music. In the Star Trek M.T., we have the organ playing "very thin" and quietly pp Lines 2 & 3 A whole notes in 4/4 time tied to next several bars. The flutes/piccolo/clarinets also play on relatively high A. The harp starts off on the Line 2 A half note let vibrate, and also the vibe ("motor off"). In Bar 3 of the Mahler movement, the piccolo/oboe/clarinets play A half note down to E half note. Well, in the Star Trek Main title we have the vibe/harp playing A down to E half notes initially. The setup is curiosity very similar, and perhaps no coincidence. Perhaps Courage was consciously or subconsciously inspired by the Mahler 1st symphony.

<https://www.youtube.com/watch?v=FeWxm6cfdWg>

<https://www.youtube.com/watch?v=FeWxm6cfdWg>

You might like this piece by Converse. I can hear a lot of later Hollywoodesque music here.

<https://www.youtube.com/watch?v=Mt2kxGdaRgo>
<https://www.youtube.com/watch?v=Mt2kxGdaRgo>

Here is another very fine, ear-catching symphonic poem by Camille Saint-Saens, Phaeton.

<https://musopen.org/.../camille-saint-saens/phaeton-op39/> you can download the written music here...

TAMARA.... https://www.youtube.com/watch?v=_yHEJrKp64M
https://www.youtube.com/watch?v=_yHEJrKp64M

, go to 6:48 thru 7:01. You'll hear a very Herrmannesque use of the low clarinets followed by the horns on a fast repeated rhythmic pattern with the strings pizzicato on certain beats, then shortly the bassoons playing the rhythm. Quite Herrmannesque, especially calling to mind North by Northwest, especially the House cue.

In the "All Music Guide to Classical Music" (1608 pages of compact all-in-one reference source) on page 599 about Herrmann, we read: "At the age of five Herrmann began to suffer from Sydenham's syndrome, a neurological disorder that can affect personality development...He grew up to be a nervous and aggressively touchy person who tended to alienate friends and associates." The Herrmann bio mentions this disease (aka St. Vitus' Dance) on page 11 but it was not developed.

Feb 22, 2016:

<https://www.youtube.com/watch?v=5zWKe-Jwucw>

<https://www.youtube.com/watch?v=5zWKe-Jwucw>

Here's a nice symphonic poem by Rimsky-Korsakov, especially the first three minutes. Moody & atmospheric there..... Go to 1:56. This starts a sequence that is rather Herrmannesque....

<https://musopen.org/.../nikola.../sadko-musical-tableau-op5/> ... You can download the written score here.

[http://www.popscreen.com/.../Dal-Guglielmo-Tell-Carla-Fracci-](http://www.popscreen.com/.../Dal-Guglielmo-Tell-Carla-Fracci-...)

[...](http://www.popscreen.com/.../Dal-Guglielmo-Tell-Carla-Fracci-...)

[http://www.popscreen.com/v/7msvs/Dal-Guglielmo-Tell-Carla-Fracci-e-Alessandro-David Molin](http://www.popscreen.com/v/7msvs/Dal-Guglielmo-Tell-Carla-Fracci-e-Alessandro-David-Molin)

I finally found out the name of the excellent solo male dancer with the great Carla Fracci. He looks a bit like Tom Cruise! :)

<https://www.youtube.com/watch?v=kpz4MFe3Eic>

<http://hz.imslp.info/.../IMSLP320365-PMLP07234-Rossini...>

... You can download the written score here. The ballet section starts at page 76.

<https://www.youtube.com/watch?v=kpz4MFe3Eic> Go to page 110 for this final section of the ballet section. The link here of the video starts at this section...

Feb 24, 2016:

<https://www.youtube.com/watch?v=CwGd6FXnI0k>

<https://www.youtube.com/watch?v=CwGd6FXnI0k>

A bit of Leonard Rosenman-esque type of music. Fantasy Variations.

Feb 25, 2016:

<https://www.youtube.com/watch?v=9Q3mTBtTOZ8>

<https://www.youtube.com/watch?v=9Q3mTBtTOZ8>

Lovely ballet music in FAUST by Charles Gounod. This YouTube video is not complete. For example, dance No. 1 is not shown here. The video starts with dance No. 2.

<https://www.youtube.com/watch?v=WjewRQPSlJg> ..You can hear and see the start of the ballet in this video-version. Go to 2:15:56...

There was a Bernard Herrmann Festival in April in Washington, D.C.(see link immediately below):

<http://postclassical.com/herrmannfestival/>

<https://www.facebook.com/postclassical/?fref=ts>

Of course I am always glad that any homage to Herrmann's music is presented, whether on YouTube or as a scholarly paper or as this gala. If this special event was being held closer to home in Southern California, then I would no doubt have attended at least a few of the events. Probably the one I'd especially be interested in was the "Untitled" radio play and then "Walt Whitman."

I have a "Bernard Herrmann Festival Alternate Reality" that I thought up.

Now: On December 8, 2015 I contacted via email the two principal people directly involved in this PostClassical special event in Washington. I offered "For Your Consideration" several ideas after my more than three decades of research to perhaps make this event more a World Premiere event in terms of offering Herrmann's music. Unfortunately, they never responded for some reason....Oh, well.

At any rate, if I had the \$\$\$\$ and resources and legal technicalities handled, I would've loved to go to a Bernard Herrmann Festival of a "something different" magnitude--and I'm sure many Herrmann fans would too! Here are some ideas for an alternate or probable/future Festival presentation:

(1) Show the video of THE GREAT ADVENTURE episode "Nathan Hale: A Story of a Patriot" that Herrmann scored in 1963. This video exists, and almost nobody has seen it or heard Herrmann's exceptional music. In a sense, it would indeed be a world premiere event for the overwhelming number of people in attendance. Also I would present clips of Herrmann music tracked in from various shows like HAVE GUN WILL TRAVEL, GUNSMOKE, PERRY MASON, etc.

(2) Have a special room available devoted to seeing at least copies of Herrmann's written music for radio/tv/motion pictures/concert. That is doable. In that room you have computers with good speakers (and good headphones) so that you can click on various audio samples of the music you are looking at.

(3) World Premiere Concert: Box 109 UCSB sketches that I orchestrated that Herrmann wrote circa 1945 (give or take some years for some sketches). Have a full orchestra play the music by

Herrmann that was NEVER heard before! "Some" of the music would be familiar since Herrmann was heavily into self-borrowing (such as music for THE KENTUCKIAN) but overall you would still hear new instrumentation of that music. And you would be able to hear literally HOURS of this music!

(4) World Premiere Concert: PORTRAIT OF JENNIE cues that Herrmann wrote. Once again, this music is quite available but for some reason nobody wants to take the leap to perform the music. If I were a Bill Gates type with tons of money, I personally would spend it on Herrmann's unreleased music.

(5) World Premiere Concert: Play the UNUSED (and unrecorded) music of JOURNEY TO THE CENTER OF THE EARTH. Usually this means bars or sections of cues that were deleted. This includes the famous cue, "The Canyon" in which Bars 10-15 were not used; "The Cave Glow" and "Time Passage" (many bars not used); "The Sleep" & "The Sign" and "The Mountain Top" and "The Entrance." Etc.

(6) World Premiere Concert: obscure television works of Herrmann never heard before (or at least not played since the original airing). This includes HOUSE ON K STREET pilot score that was NEVER even aired, in fact; STUDIO ONE; etc. This includes cues from WESTERN SAGA not heard before, POLICE FORCE, and so much else! Why we get to only repeatedly hear VERTIGO, PSYCHO (etc) is beyond me....

(7) World Premiere Concert: BRIDE WORE BLACK unused cues. As some people are aware by now, "Trufault" literally butchered Herrmann's full score for this movie. This includes cue IX {The Theater Ticket}; cue XVII {The Phone Line}; the coral music section of cue VII-VIII (Reel 2) of The Plane Trip (Bars 20-42); cue XVIII (Reel 6) {Locked In}; cue XXXVII (Reel 11) {Dead Fergus} Bars 15-30 not used.

(8) World Premiere Event: play unused portions of BLUE DENIM music included "The Compact" and "Confession" (Bars 26-35).

(9) World Premiere Event: play various cues from various movies not used such as "The Pier" cue (Reel 9 pt 1) of CAPE FEAR and "U.N." cue from NORTH BY NORTHWEST (Bars 43-49, 54-55 etc not used).

(10) World Premiere Event: Herrmann's EARLY WORKS never before performed such as his March Militaire, In Winter Time, etc. This can be reconstructed. The material is available.

(11) Offer Herrmannesque music. And Herrmann music adapted to new ways (such as new instrumentation).

Anyway, this would be a HEAVEN ON EARTH event in terms of Herrmann's music for a special Herrmann Festival. Of course if I was involved and paid the \$\$\$ it would be held in Southern California where Herrmann's best creative mature works were created.
